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1988/89  
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## GUIDELINES

### SECCA/R.J.R. SOUTHEASTERN ARTISTS FELLOWSHIP PROGRAM

To enable southeastern artists to set aside time and/or purchase materials and generally to n to advance their careers as they see fit.

Professional artists 18 years of age or older representing any school or aesthetic persuasion media are eligible. Film and performance artists must submit one 3/4-inch cassette videotape. Mark the point on the tape indicating the beginning of a segment **not to exceed 5 minutes**, which you would like the jury to view. Other artists may submit a maximum of six slides. Artists applying must be currently residing and working in one of the following states; Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, or Washington, D.C.

**GRANT AMOUNT:** Seven grants of \$3,000 each will be awarded. Grant recipients will be included in a group exhibition at SECCA in 1989.

**DEADLINE:** Applications must be postmarked by April 30, 1988.

**ANNOUNCEMENT DATE:** Notices of awards or rejections will not be sent before July 1, 1988. Slides will not be returned before August 1988.

**PROCEDURE:** Complete the Grant Application form below and mail the form along with not more than 6 slides of your work or a 3/4-inch cassette videotape to the Southeastern Center for Contemporary Art, 750 Marguerite Dr., Winston-Salem, North Carolina 27106.

**SLIDE SUBMISSIONS:** All slides should be 35mm (suitable for carousel projection) and we ask that they be placed in CLEAR PLASTIC SHEETS for easy handling.

Please indicate on each slide casing: a) artist's name, b) title of work, c) date, d) medium, e) dimension, f) top of the work.

Materials sent to SECCA will be returned *only* if a suitable, self-addressed, stamped envelope accompanies the application. SECCA assumes no responsibility for lost or damaged materials.

## SOUTHEAST SEVEN 12 GRANT APPLICATION

N.C. DOCUMENTS  
CLEARINGHOUSE

NAME (Last, first, middle initial)		U.S. CITIZENSHIP YES <input type="checkbox"/> NO <input type="checkbox"/>	
PRESENT MAILING ADDRESS		PROFESSIONAL FIELD OR DISCIPLINE <i>JULY 3 2014</i>	
TELEPHONE AREA CODE _____ NUMBER _____ PERMANENT MAILING ADDRESS		DATE OF BIRTH	PLACE OF BIRTH <i>STATE LIBRARY OF NORTH CAROLINA RALEIGH</i>
TELEPHONE AREA CODE _____ NUMBER _____		PLEASE NOTE—Slides will not be returned unless a self-addressed, stamped envelope accompanies the application. <i>N.C. DOCUMENTS CLEARINGHOUSE</i>	
EDUCATION NAME OF INSTITUTION		MAJOR AREA OF STUDY	INCLUSIVE DATES <i>JULY 18 2014</i> DEGREE
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED NAME OF AWARD		AREA OF STUDY	INCLUSIVE DATES <i>STATE LIBRARY OF NORTH CAROLINA RALEIGH</i> AMOUNT
PRESENT EMPLOYMENT EMPLOYER		POSITION/OCCUPATION	
PRIZES/HONORS RECEIVED		MEMBERSHIP PROFESSIONAL SOCIETIES	

CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE

SIGNATURE OF APPLICANT \_\_\_\_\_ DATE \_\_\_\_\_



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<https://archive.org/details/southeastseven12sout>



## GRANT APPLICATION

*6 Jan*

NAME (last, first, middle initial)		U.S. CITIZENSHIP YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>		
WARRENS, ROBERT J.		PROFESSIONAL FIELD OR DISCIPLINE <i>PAINTING / SCULPTURE</i>		
PRESENT MAILING ADDRESS		DATE OF BIRTH 1-17-33 PLACE OF BIRTH SHEROYAN, WISCONSIN		
NEW ORLEAN, LA 70124				
TELEPHONE AREA CODE NUMBER				
PERMANENT MAILING ADDRESS				
ABOVE				
TELEPHONE AREA CODE NUMBER				
EDUCATION				
NAME OF INSTITUTION UNIV OF WIS.-MILW. UNIV OF IOWA		MAJOR AREA OF STUDY ART ED. PAINTING	INCLUSIVE DATES 1951-55 1957-59	DEGREE B.S. MFA
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED				
NAME OF AWARD NEA NEA		AREA OF STUDY PAINTING PAINTING	INCLUSIVE DATES 1979 1986	AMOUNT 10,000 15,000
PRESENT EMPLOYMENT				
EMPLOYER LOUISIANA STATE UNIV.		POSITION/OCCUPATION PROFESSION OF ART		
PRIZES/HONORS RECEIVED NEA		MEMBERSHIP PROFESSIONAL SOCIETIES		
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE				
SIGNATURE OF APPLICANT <i>Robert Warren</i>		DATE <i>March 26, 1988</i>		

## GRANT APPLICATION

*6 Jan*

NAME (last, first, middle initial)		U.S. CITIZENSHIP YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>		
SAUPE, TED C.		PROFESSIONAL FIELD OR DISCIPLINE <i>Artist/Teacher: Ceramics</i>		
PRESENT MAILING ADDRESS		DATE OF BIRTH Jan. 16, 1950 PLACE OF BIRTH Orange, New Jersey		
KNOXVILLE, TN 37917				
TELEPHONE AREA CODE NUMBER				
PERMANENT MAILING ADDRESS				
same				
TELEPHONE AREA CODE NUMBER				
EDUCATION				
NAME OF INSTITUTION California College of Arts + Crafts University of Wisconsin - Madison		MAJOR AREA OF STUDY Ceramics "	INCLUSIVE DATES 9/69 - 6/72 9/76 - 6/79	DEGREE BFA MFA
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED				
NAME OF AWARD Wisconsin Arts Board Ford Foundation Grant		AREA OF STUDY Ceramics "	INCLUSIVE DATES 1979-80 1980-81	AMOUNT \$500- \$5000-
PRESENT EMPLOYMENT				
EMPLOYER University of Tennessee - Knoxville, TN Art Dept. 37996-2410		POSITION/OCCUPATION Associate Professor - Art		
PRIZES/HONORS RECEIVED		MEMBERSHIP PROFESSIONAL SOCIETIES National Conference on Education in the Ceramic Arts SECAC: Southeast College Art Conference		
Purchase Prize: Ceramics Southeast Purchase Award "The Early Eighties" Nashville State Museum				
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE				
SIGNATURE OF APPLICANT <i>Ted Saupe</i>		DATE <i>March 15, 1988</i>		

**SOUTHEAST  
SEVEN 12**

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Southeastern Center for Contemporary Art  
750 Marguerite Drive  
Winston-Salem, North Carolina 27106

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For information on the purchase of works in the exhibition, contact  
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750 Marguerite Drive, Winston-Salem, North Carolina 27106  
Phone (919) 725-1904

Supported by The Arts Council Annual Fund Drive, Winston-Salem, N.C.  
The North Carolina Arts Council Statewide Arts Resource Program

# **Southeast Seven 12**

An exhibition of the seven SECCA/RJR Southeastern  
Artists Fellowship recipients 1988-89

**JANE ANTHONY-BUCKMAN  
MARTHA M. DUNIGAN  
GINA GILMOUR  
TED SAUPE  
BETH SUTHERLAND  
XAVIER TOUBES  
ROBERT WARRENS**

8 April thru 21 May 1989  
**Southeastern Center for Contemporary Art**  
Winston-Salem, North Carolina

1 September thru 22 October 1989  
**Knoxville Museum of Art**  
Knoxville, Tennessee

2 February thru 1 April 1990  
**Virginia Beach Center for the Arts**  
Virginia Beach, Virginia

**Supported by a grant from  
R.J. Reynolds Tobacco Company,  
Winston-Salem, North Carolina**

SECCA wishes to acknowledge its appreciation for the annual sponsorship of the Southeastern Artists Fellowship Program by the R.J. Reynolds Tobacco Company. Without this major corporation's sponsorship, this important program and the benefits it extends to the artists and viewing public would not be possible.

## **FOREWORD**

What do artists throughout the Southeast need? Support, recognition and respect—just like everyone else. This is so obviously basic it's embarrassing to even say it. It's like food and shelter, sleep and love. We all need it. I've spent twenty years working in the Southeast and on the national level telling the public that artists generally work for the same things and have the same needs they have: how to succeed in their chosen career, how to pay their bills and feed a young family, how to figure out from one year to the next just what the hell the IRS wants from them. And that these people called artists are responsible, hardworking fellow citizens and that it is safe to have them around their children.

To say that the place of the artist in society is not clearly understood by the public at large is putting it mildly. In fact I don't see evidence that the "public at large" thinks about this issue much at all. A recent national survey on the use of time determined that the average married couple spends four minutes a day in meaningful conversation and that working couples spend thirty seconds a day talking with their children. (How do you think the problems of the American contemporary artist rates in this equation?)

I had an art history professor in graduate school in California who was convinced that anyone who wanted to become an artist had a chemical imbalance in the brain. Making art as a life's work is an outsider activity undertaken by a minute percentage of the nation's population. I come in contact with art students often and have never heard any of them having had an experience similar to the following. . They are preparing to go away to college and the father says, "Your mom and I are proud of you and respect your aims and goals and know that you will make the right decision when you decide what you want to do, but it would please us greatly if you would become a sculptor." But they do continue to become just that and in increasing numbers. One has only to attend the college arts conference and see all those kids lining up for those very few teaching position interviews to be concerned about this.

How artists achieve recognition and respect is a complex issue from my experience. I can tell you that institutions are not doing enough. Museums, art centers, artists spaces, local and state art agencies and arts councils, the NEA and foundations are just not doing enough.

On the regional level outside the large urban centers, we need institutions that can affect the lives of emerging and maturing artists, to lighten up and take more risk. We need to develop confidence in the remarkable artists living and working in literally every state in the country, to give them the official recognition our institutions can provide. We need to develop an environment of self-authentication for our artists. We can do this by our exhibition and support decisions. SECCA never apologizes to anyone for mounting

exhibitions of artists from the Southeast that are not on the current list of the chosen, as dictated by the national power brokers and the market.

There it is, the magic word, "market". It is amazing how the visual arts world has for so long bought into the theory that the value of art is determined by where it geographically is displayed. If it isn't being endorsed and shown on the "right" side of the Hudson river then it is somehow less valuable. The market confuses, frustrates and intimidates artists. Those who do not engage in the creation of work that fits into the traditional definition of art that can be collected are kidding themselves if they feel that they have evaded the trap of "market". These artists are actively engaged in getting a different market to respond to their needs in order to realize their art (i.e. grants and fellowships from foundations and corporations, funds and grants from art institutions for installation projects, or being "granted" the use of space or land to work on and materials to use). They are seeking the recognition and support of their market just as anxiously as other artists desire to reach the collector.

I believe this about serious artists. They do not begin this lifelong search for excellence because they feel it is a hot career track with an upward curve profit motive potential. They are in many ways "loners". Art still remains pretty much a solo act. They aren't all that interested in being surveyed and counted and put into boxes. They resist definition. They are among society's last serious hunters, dedicated to finding new paths and breaking new ground.

Viewing hundreds of these remarkable people each year, out here where you can still live, work and make art, I've seen an encouraging trend. There is an increased strength and resilience that can be perceived in this current generation of southeastern artists. It's not easily pinned down, but their persistence and power goes beyond a mere survival mentality to communicate a new self-confidence and assertiveness. They are becoming more comfortable with who they are. Their confidence now extends beyond the studio into areas that, in past decades, would have been left almost entirely in the hands of museum curators, gallery dealers, art consultants and corporate art directors. This expanded awareness and participation in their art and the path it takes beyond the studio is one of the most promising and healthy signs that has emerged in the '80s. The decade of the '90s should be interesting indeed.

Ted Potter  
Director, SECCA

## **AWARDS, EXHIBITS, CATALOGUES: A CRITIC'S SEARCH FOR AGENDAS**

Here are seven artists. To state this is not so obvious. We call them artists and what they make art, partly because the jurors who chose them say so. This does not imply that before they were chosen for this award they were something other than artists. Or that next year, when seven other people are chosen, this group will cease being artists. However the focus is now on these seven people and what they each make. And, accordingly, my job is to argue why what they make is not only art, but good art.

This is difficult for me to do because I, myself, had no part in choosing these seven artists. What's on the walls of the gallery or reproduced in these pages, is there because of someone else's critical criteria. To truly find out what that criteria is—to report it to you—would require talking to the jurors themselves. Better yet, would be an account of which seven artists each juror wanted to win this award but, because another juror didn't agree, forced the inevitable process of negotiation and compromise—a process inherent to diplomacy but less so to art, to a good art exhibit or to art criticism.

Such thoughts are not to dismiss either these seven artists, the jurors or the Southeastern Center for Contemporary Art. Such thoughts are simply the facts of an awards exhibition and the pitfalls of how we've traditionally come to think about awards exhibitions. But there are other, equally important facts to consider. For 12 years now SECCA has supported southeastern artists by creating this awards program, a program that gives artists recognition and monetary reward. In a time and region where artists are still thought of as a sort of irrelevant underclass, SECCA has been a leader in demonstrating that this should not be so.

It should also be said that the purpose here is not to make a good art exhibit, but to exhibit the artists chosen. Two very different criteria are involved. Good art exhibits present an agenda. This agenda is in the art and in the curator's arguments for including the art. The more articulate the agenda, both in the art and the arguments, the more meaningful the exhibit.

But in this case, the selection process itself is designed to eliminate agendas or at least to blur them beyond recognition. The thinking here is that if an awards program is to be in any way fair, then this is the desired result. No single juror's agenda or artistic vision dominates. Consequently, unless by accident, good awards programs rarely result in good art exhibits. To counteract this problem, an essayist is brought in to manufacture coherent perspectives, to replace the missing agendas.

Doing this requires the critic to stray into non-critical territory. Instead of questioning the meaning of art, the critic must begin with the assumption that the awarded works are already meaningful, then group and categorize from that point on. Nothing is assessed and nothing is challenged except the

critic's dexterity at sidestepping the marginal work and lauding the good work. Reading such essays becomes an exercise in reading between the lines. Indeed, who would want to define criticism as most potent when it's unstated?

There are, of course, thousands of ways to write about art. If the thematic award essay is impossible to honestly write—or at best difficult—am I begging off my job by not finding another route to work? Should I stop stating the problems, solve them, and start the essay over? What, for example, would be wrong with just writing about these seven individuals? What would be wrong is that personalities, not issues, would be under consideration. I'm not interested in personalities. I'm interested in what personalities make and if what they make speaks powerfully about the world we live in.

As such, criticism is essentially subjective. And criticism should be judged by how intelligently it presents its biases and by how openly it makes its decisions. To do this now, to be a critic in this context, would also be unfair to awarded artists. This is not a matter of institutional censorship. SECCA allows complete freedom in these pages. Yet, exercising that freedom would mean questioning the work of an artist while, at the same time, that work has won a prestigious regional competition. Such a conflict can only be resolved by not talking about the work.

Silence, though, is not authoritative. But the rules of critical professionalism demand authoritativeness. Here is how to posture authority.

Before me are three figurative painters. I attempt to make a case for figuration. This case includes a discussion of why, for example, the figurative paintings of Jane Anthony-Buckman, Gina Gilmour and Beth Sutherland are essentially illustrations. Following this statement, I then explain why I believe that illustration is the most effective way to communicate the social concerns each of these artists explores: Buckman's sense of alienation in her self-portraits and her search for a new identity through the symbols of primitive cultures; Gilmour's spiritualism as evidenced by her Blakeian, translucent, figures placed in domestic settings; Sutherland's self-aware confessions of the tedium and drudgery ordinary people face. Such would be the outline for discussion and since each of these artists also happens to be a woman, the imagery in their work, along with the treatment of their subject matter could then be used to argue that a feminist aesthetic has been acknowledged by the jurors. But, again, such relationships are impossible due to the selection process and the process of selection was not intended to address particular ideas—only particular artists.

Following the above critical framework, Martha Dunigan's sculpture could also be made to fit a manufactured feminist analysis. Suddenly, an awards show has become a totally different exhibit. But

it's an exhibit totally made in the critic's mind, an exhibit without the curatorial research needed to explain why these artists measure up or confront feminism. In short, why they are here. The critic's need to say something coherent, combined with the exhibition's need for faux analysis, results in the catalogue quick-fix.

Pick up any catalogue essay of an awards show. Carefully read what the critic says about each artist. Then cross-reference an instance of the same critic discussing one of the artists, this time in the context of a review. In the name of professionalism, contradictions often become apparent. This happens because, generally, in the catalogue essay critics must compose agendas while in a review the purpose is to dissect someone else's. Critical schizophrenia happens when a writer forgets which side is their own and which side is rhetoric.

Donald Kuspit, in his essay for *Awards in the Visual Arts (AVA) 7, Objects and Bodies: Ten Artists in Search of Interiority*, shows how the critical mind confronts the award catalogue:

The art here falls in two categories: works which utilize literally and eccentrically given—sometimes found—objects, placed in space to uncanny effect; and images of unmistakably fantastic or alienated figures. . . . My differentiation of the artists is a deliberate polarization, in part a strategy to bring order into an externally disparate group, arbitrarily thrown together as prize winners, but it is also meant to affirm a fundamental truth about them all. . . .<sup>1</sup>

Kuspit knew what he was doing. And Kuspit was also on the jury that picked the show he wrote about. It is partly his show and the essay is eminently Kuspit-like—art as a psychology of selfhood or, better, of a fractured selfhood—well argued and sound.

But, like in any other awards show, talking about “fundamental truths” is tricky business. Here’s why. The artists in this show: Jane Anthony-Buckman, Martha Dunigan, Gina Gilmour, Ted Saupe, Beth Sutherland, Xavier Toubes and Robert Warrens could be divided into a number of different categories, then considered within the different “truths” or agendas that these categories imply—similar to the discussion of the feminist analysis.

For example, “Builders and Illustrators.” Dunigan, Warrens, Saupe and Toubes categorized as builders; Buckman, Gilmour and Sutherland as illustrators. The idea of world-making, as the only reasonable alternative to a world falling apart, would make the categories operative. This, it could be argued, indeed shows truths about the art. But there are also others.

Take “Exiles and Domestics.” Exile could be thought of as a condition of displaced persons and displacement itself could be thought of as a condition of everyone—beginning with Adam and Eve. Domestication, or the feeling that life has become too comfortable and people too confident, stifles imagination and wanderlust. In this framework, the artists describing states of exile would be Toubes, Buckman, Saupe and Dunigan. The domestics, those still tied to place but seeking release, would be Sutherland, Gilmour and Warrens.

Notice how the grouping of artists from “Builders and Illustrators” to “Exiles and Domestics” has shifted. Notice also that the first group based its lines along media—sculpture (essentially with natural materials like clay, stones and wood) as opposed to painting. While, in the second group, media are allowed to cross categories. Relationships between the art, truths and critical agendas have all changed. Feminism and gender are no longer an issue—both men and women share categories. But even more could be created.

These different ways of seeing and grouping are what Jane Kessler calls, in her essay to **Southeast Seven Eleven**, “putting art to work” or “intellectual calisthenics.”<sup>2</sup> Thinking about criticism means thinking about the competition of agendas. This is the hallmark of the business. Reading the journals, art magazines, going to New York, all pose one question: Whose agenda will become The Agenda? Yet, without agendas created before an exhibit is chosen, not afterwards or as an afterthought, real dialogue cannot happen.

In a sense, shows that present a mixed-bag of art tell us nothing specific about art or what it means to make art. Even more telling, by offering a bit of everything, pluralism is used as an excuse for not thinking.

Dennis Szakacs/Editor  
Artvu Magazine  
Chapel Hill, NC

<sup>1</sup> Donald Kuspit, *Objects and Bodies: Ten Artists in Search of Interiority, Awards in the Visual Arts 7*, exhibition catalogue (Winston-Salem, North Carolina: Southeastern Center for Contemporary Art, 1988), p. 7.

<sup>2</sup> Jane Kessler, **Southeast Seven Eleven**, exhibition catalogue (Winston-Salem, North Carolina: Southeastern Center for Contemporary Art, 1988), p. 5.

## **1988-89 SOUTHEAST SEVEN 12 PANEL/STATEMENTS**

Jacqueline Bishop/Artist  
New Orleans, Louisiana

The image maker or artist is one who has insight into portions of life that others don't have. To be moved by this insight could be a feeling of magic. As one of three jurors for Southeast Seven 12, it seemed fair to judge work by its magical authority. The special work would demand special attention, regardless of style or subject matter.

The chosen few were only seven from over 1,400 entries. It is realistic to note that some of the work was not of the highest quality. Still, there was enough good work to make our work difficult, even intense. Intensity grew from knowing there were more than seven deserving artists.

The slide elimination process was exquisitely designed to be thorough and apolitical, however this process could not have been used without SECCA's alert and enthused staff. Their professionalism was unbroken, which helped to keep the goal in focus. The important goal was to understand individually each artist's intentions, not to collect artists for a compatible group exhibition or theme show.

The selected artists had a mutual independence in subject matter, concept, medium, and philosophy. A clear originality combined with soul and stamina united them. This type of unity became the beauty of this process.

It was a unique opportunity to view the vast range of work being done in the Southeast. This range included painting, pencil, sculpture, constructions, photography, video, etc. It was enlightening and refreshing to see the abundance of work being made from artists who are satisfying their own needs as opposed to satisfying the needs of fashion in art. Without SECCA this knowledge would be a mystery. SECCA has created an entire world for some artists who might typically be ignored due to geography. This is SECCA's magic.

Congratulations to the seven artists whose sure spirit and imagination spoke in their work. My endless encouragement goes to the numerous other deserving artists to continue to enter their work in this valuable competition. Not only for their own exposure, which is priceless, but for the Southeast and for art itself.

Clarence Morgan/Artist, Educator  
East Carolina University  
Greenville, North Carolina

Serving on this year's SECCA/RJR Southeastern Artists Fellowship panel brought me face to face with the agony of compromise. Although I found the entire experience informative and enlightening, the process of selecting seven exemplary artists required the delicate negotiation of one's own aesthetic principles, ideological views and prejudices regarding the perceived quality or relevance of the visual material reviewed by the panel. As an artist, this task was sobering, if not painful at times when you consider the diversity and number of slides submitted. The panel reviewed roughly 1,400 artists this year.

Vying for institutional support and validation, particularly in the '80s, seems guided more by fortuitous circumstances rather than any clear definitive criteria or ideology. The evaluation and scrutiny of each artist's slides caused the panel to discuss their judgments openly and question the criteria of the other panelists. The review process rendered many of my professional and personal views regarding art susceptible to some good natured psychological and moral interrogation by my colleagues. As a result, it was crucial that each panelist understood the importance of their deci-

sions. Such responsibility, if handled properly, assures that individual artists working in the southeastern region can continue to pursue their work and ideas with encouragement and impunity.

The question of survival as an artist functioning in a consumer consumptive media oriented society is difficult, to put it mildly. Although hardships of this nature are well documented, it nevertheless helps to frame the circumstances by which contemporary artists must compete to remain creatively and intellectually forceful. This would be the case regardless of where artists lived and worked. The difficulty facing artists working outside our main cultural meccas are more closely connected with the sparsity of resources and opportunities for serious critical attention from aggressive curators, collectors, dealers and critics in the region.

With the exception of a noteworthy contingent of artists working in Atlanta, Miami, New Orleans, Richmond and Washington, D.C., the majority of the artists submitting applications this year are likely to be found working and living in near isolation when compared to their counterparts in Chicago, Los Angeles and New York. This seems to suggest that all but a sizable handful of artists working in the Southeast are cut-off from most mainstream or contemporary issues surrounding our rapidly changing and diverse culture. Whether by choice, necessity or chance, the population of artists working in the South has grown and will continue to increase as we move closer to the end of the century. How this will influence or change the artworld power structure remains to be seen.

However, we can be certain that previous characteristics that have historically defined provincialism in the visual arts will no longer serve a legitimate function. The diversity evidenced by the slides submitted clearly established the changing features of a once defined "Southern Aesthetic."

For many artists residing in the twelve southeastern territories currently eligible under the SECCA/RJR guidelines, the non-pressured atmosphere and life-style of this part of the country permits a certain naturalness regarding the evolution of ideas and maturing of sensibilities that is not always possible in larger more congested environments. Surely, I am not suggesting that the stimulation and cultural eclecticism of our urban national landmarks are no longer preferable to throngs of emerging and mid-career artists. I'm only suggesting that the South can offer some alternatives for artists embarking on careers or suffering burnout caused by game-playing, exorbitant rents and the superficiality of just doing business in our fast moving cities.

Rest assured, paradise has not arrived completely in the southern provinces. Many artists are continually plagued with economic instability and the inability to attract the attention of more sophisticated or open-minded viewers who will support innovative, experimental and controversial work.

The SECCA/RJR Southeastern Artists Fellowship competition offers individual artists working in the region an opportunity to make their work better known through a selection process and award program that doesn't merely reward accomplishment, but acknowledges those working among us who possess vision and courage. If our cultural institutions continue to grow as expected, it will no doubt take its signals from the creative men and women who set themselves apart from the masses.

Patrick White/Educator, Critic  
St. Mary's College  
Notre Dame, Indiana

Mr. White chose not to submit a statement.

**GRANT APPLICATION** 6 em

NAME (Last, first, middle initial) <b>ANTHONY - BUCKMAN , JANE</b>		U.S. CITIZENSHIP YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
PRESENT MAILING ADDRESS <b>ARLINGTON, VA. 22207</b>		PROFESSIONAL FIELD OR DISCIPLINE <b>PAINTING - OIL</b>	
TELEPHONE AREA CODE _____ NUMBER _____  PERMANENT MAILING ADDRESS <b>SAME</b>		DATE OF BIRTH <b>10/14/40</b>	PLACE OF BIRTH <b>PA.</b>
PLEASE NOTE—Slides will not be returned unless a self-addressed, stamped envelope accompanies the application.			
TELEPHONE AREA CODE _____ NUMBER _____  EDUCATION			
NAME OF INSTITUTION <b>AMERICAN UNIV.</b>	MAJOR AREA OF STUDY <b>PAINTING</b>	INCLUSIVE DATES <b>81 - 84</b>	DEGREE <b>MFA</b>
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED			
NAME OF AWARD <b>NONE</b>	AREA OF STUDY	INCLUSIVE DATES	AMOUNT
PRESENT EMPLOYMENT			
EMPLOYER <b>NORTHERN VA. COMM. COLLEGE AMERICAN UNIV.</b>	POSITION/OCCUPATION <b>Adj. FACULTY</b>		
PRIZES/HONORS RECEIVED <b>Audrey Glassman Art Award MERRILL AWARD ZEREGA ART AWARD</b>	MEMBERSHIP PROFESSIONAL SOCIETIES <b>ARLINGTON ART CENTER</b>		
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE			
SIGNATURE OF APPLICANT <b>Jane Anthony - Buckman</b>		DATE <b>1 March 1988</b>	

**GRANT APPLICATION** 6 em

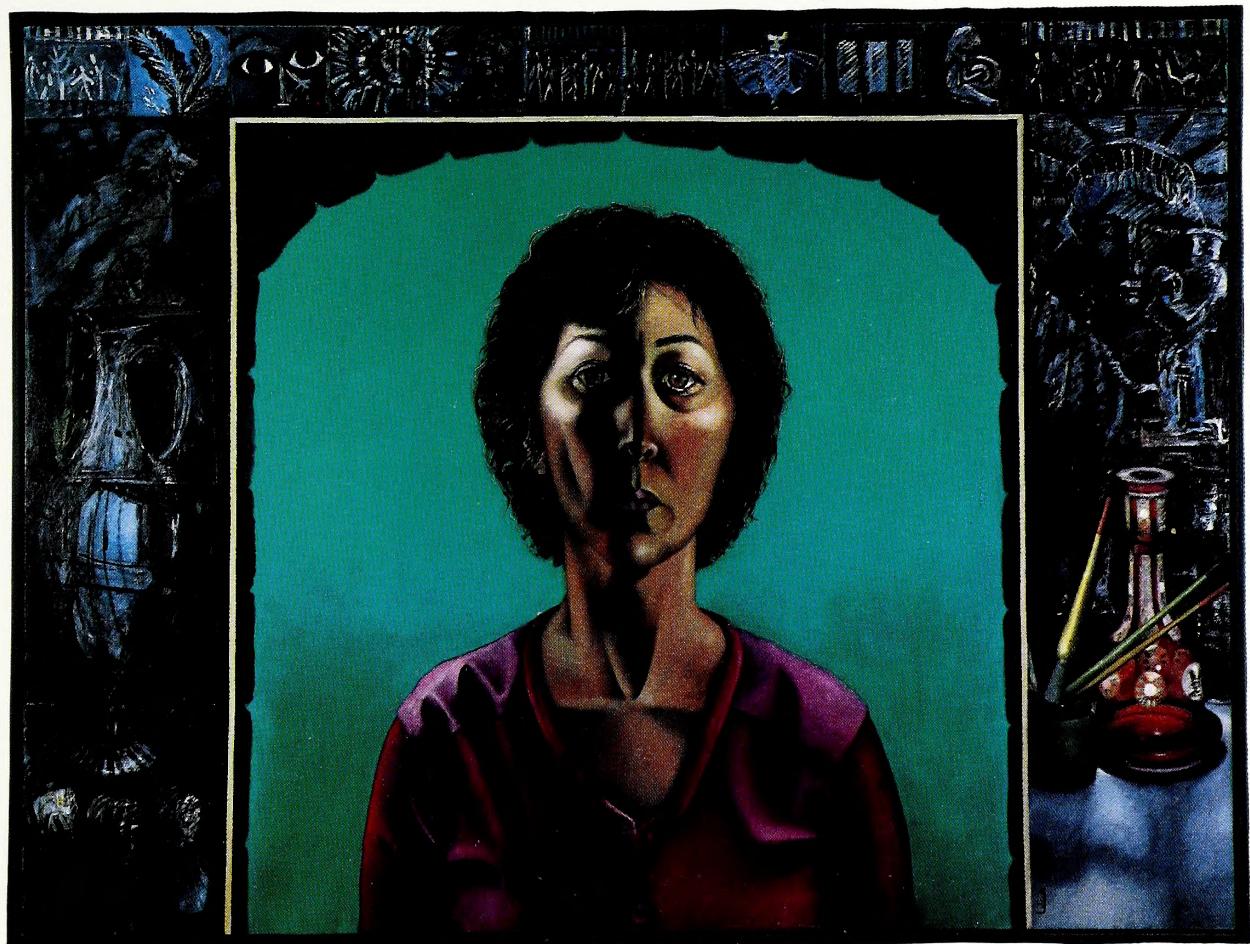
NAME (Last, first, middle initial) <b>DUNIGAN, MARTHA M.</b>		U.S. CITIZENSHIP YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
PRESENT MAILING ADDRESS <b>WINSTON-SALEM, N.C. 27101</b>		PROFESSIONAL FIELD OR DISCIPLINE <b>SCULPTOR</b>	
TELEPHONE AREA CODE _____ NUMBER _____  PERMANENT MAILING ADDRESS <b>SAME</b>		DATE OF BIRTH <b>3/22/34</b>	PLACE OF BIRTH <b>PROvincetown, MASS.</b>
PLEASE NOTE—Slides will not be returned unless a self-addressed, stamped envelope accompanies the application.			
TELEPHONE AREA CODE _____ NUMBER _____  EDUCATION			
NAME OF INSTITUTION <b>BERKIN COLLEGE, BA UNC-GREENSBORO, MFA</b>	MAJOR AREA OF STUDY <b>FINE (STUDIO) ARTS SCULPTURE</b>	INCLUSIVE DATES <b>1952-56 1972-74</b>	DEGREE <b>BA MFA</b>
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED			
NAME OF AWARD <b>MELLON GRANT</b>	AREA OF STUDY <b>LEAVE OF ABSENCE FROM TEACHING</b>	INCLUSIVE DATES <b>SEPT - NOV. 1984</b>	AMOUNT <b>\$6,000.00</b>
PRESENT EMPLOYMENT		POSITION/OCCUPATION <b>TO DO OWN WORK</b>	
EMPLOYER <b>NORTH CAROLINA SCHOOL OF THE ARTS</b>	<b>ARTS FACULTY, DESIGN AND PRODUCTION SCHOOL - SCULPTURE AND DRAWING</b>		
PRIZES/HONORS RECEIVED <b>NONE</b>	MEMBERSHIP PROFESSIONAL SOCIETIES <b>PIEDMONT CRAFTSMEN, INC. ABC TRI-STATE SCULPTORS</b>		
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE			
SIGNATURE OF APPLICANT <b>Marta M. Dunigan</b>		DATE <b>March 29, 1988</b>	

# GRANT APPLICATION 6 - ENV

NAME (Last, first, middle initial) <b>SUTHERLAND, ELIZABETH, A.</b>		U.S. CITIZENSHIP YES <input checked="" type="checkbox"/> NO		
PRESENT MAILING ADDRESS <b>WINSTON-SALEM, NC 27106</b>		PROFESSIONAL FIELD OR DISCIPLINE <b>PAINTING</b>		
TELEPHONE AREA CODE _____ NUMBER _____ PERMANENT MAILING ADDRESS <b>SAME</b>		DATE OF BIRTH <b>4-4-54</b> PLACE OF BIRTH <b>MD. USA</b>		
<b>PLEASE NOTE—Slides will not be returned unless a self-addressed, stamped envelope accompanies the application.</b>				
TELEPHONE AREA CODE _____ NUMBER _____ EDUCATION <b>MFA, BFA</b>		MAJOR AREA OF STUDY <b>PAINTING PAINTING</b>	INCLUSIVE DATES <b>1974-81 1976-89</b>	DEGREE <b>MPA BFA</b>
NAME OF INSTITUTION <b>TYLER SCHOOL OF ART, TEMPLE U. BOSTON UNIVERSITY, SCHOOL OF FINE ARTS</b>		AREA OF STUDY <b>PAINTING PAINTING</b>	INCLUSIVE DATES <b>1980-1981 1979-1980</b>	AMOUNT <b>\$500 \$500</b>
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED <b>Temple U. Graduate School Fellowship Temple U Graduate School Fellowship for Study Abroad</b>		POSITION/OCCUPATION <b>ARTIST</b>		
PRESENT EMPLOYMENT <b>Self</b>				
EMPLOYER				
PRIZES/HONORS RECEIVED <b>1985 Merit Award, Annual N.C. Artists Exhibition, Fayetteville, Museum of Art. (Peter Marin Juror) 1983 Special Merit Award Friends of the Arts First Regional Juried Exhibition, Scrantonburg Soc. (Peterson 2nd Juror)</b>		MEMBERSHIP PROFESSIONAL SOCIETIES <b>ARTWORKS GALLERY, WINSTON-SALEM (PRESIDENT)</b>		
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE				
SIGNATURE OF APPLICANT <i>[Signature]</i>		DATE <b>April 1, 1988</b>		

NAME (Last, first, middle initial) <b>TOUBES, XAVIER</b>		U.S. CITIZENSHIP YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>		
PRESENT MAILING ADDRESS <b>Chapel Hill, NORTH CAROLINA 27516</b>		PROFESSIONAL FIELD OR DISCIPLINE <b>CERAMICS-SCULPTURE</b>		
TELEPHONE AREA CODE _____ NUMBER _____ PERMANENT MAILING ADDRESS		DATE OF BIRTH <b>15 May 1947</b> PLACE OF BIRTH <b>La Coruna- Spain</b>		
TELEPHONE AREA CODE _____ NUMBER _____ EDUCATION		<b>PLEASE NOTE—Slides will not be returned unless a self-addressed, stamped envelope accompanies the application.</b>		
NAME OF INSTITUTION <b>Univ. of London-Goldsmith's College New York State College of Ceramics at Alfred Univ.</b>		MAJOR AREA OF STUDY <b>ART Ceramics</b>	INCLUSIVE DATES <b>1974-77 1981-83</b>	DEGREE <b>M.F.A.</b>
FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED <b>North Carolina Arts Council Fellowship National Endowment for the Arts</b>		AREA OF STUDY <b>Sculpture Crafts/clay</b>	INCLUSIVE DATES <b>1986-87 1987-88</b>	AMOUNT <b>\$5,000 \$5,000</b>
PRESENT EMPLOYMENT <b>University of North Carolina at Chapel Hill</b>		POSITION/OCCUPATION <b>Assistant Professor</b>		
PRIZES/HONORS RECEIVED <b>2 Honorable Mentions: "The First International Ceramic Contest '86, Mino, Japan" 1986 "Clay USA". Award, Radford University, W. Virginia</b>		MEMBERSHIP PROFESSIONAL SOCIETIES <b>- International Academy of Ceramics-Geneve-Switzerland - Durham Art Guild (Board Member)</b>		
CERTIFICATION: I CERTIFY THAT THE FOREGOING STATEMENTS ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE				
SIGNATURE OF APPLICANT <i>[Signature]</i>		DATE <b>20 March 1988</b>		

**JANE ANTHONY-BUCKMAN**



Damascus Vase 1987

oil on canvas

54 x 72 inches



## **JANE ANTHONY-BUCKMAN**

### **Born:**

1940

### **Resides:**

Arlington, Virginia

### **Education:**

M.F.A., American University, Washington, D.C., 1980

### **Grants and Fellowships:**

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89

### **Awards:**

Juror's Award, Arlington Arts Center, Arlington, Virginia, 1988

Audrey Levine Glassman Art Award, American University, Washington, D.C.

Zerega Art Metal, Marymount University, Arlington, Virginia

### **Selected Exhibitions:**

**Review and Preview**, Gallery K, Washington, D.C., 1988

Watkins Gallery, American University, Washington, D.C., 1988

Tyler Gallery, Northern Virginia Community College, Alexandria, 1988

**AAC Annual Artists/Members Juried Exhibition**, Arlington Arts Center, Arlington, Virginia, 1988

**Artists Past, Present and Future**, Gallery K, Washington, D.C., 1987

**AAC Tenth Anniversary Exhibition**, Arlington Arts Center, Arlington, Virginia, 1987

**The Last Picture Show**, Anton Gallery, Washington, D.C., 1986

**Heartworks III**, New Art Examiner, Washington, D.C., 1986

Washington Project for the Arts, Washington, D.C., 1984

McBride Gallery, Annapolis, Maryland, 1984

**Shipshapes**, Midtown Gallery, Washington, D.C., 1984

**Brandeis Third Annual Juried Exhibition**, Strathmore Hall, Bethesda, Maryland, 1984

**10th Annual Juried Exhibition of Works on Paper**, Second Street Gallery, Charlottesville, Virginia, 1982

Artist Invitational Museum, Washington, D.C., 1981

**Laundry Show II**, Washington, D.C., 1980

Gallery K, Washington, D.C., 1980-81

Museum of Temporary Art, Washington, D.C., 1979

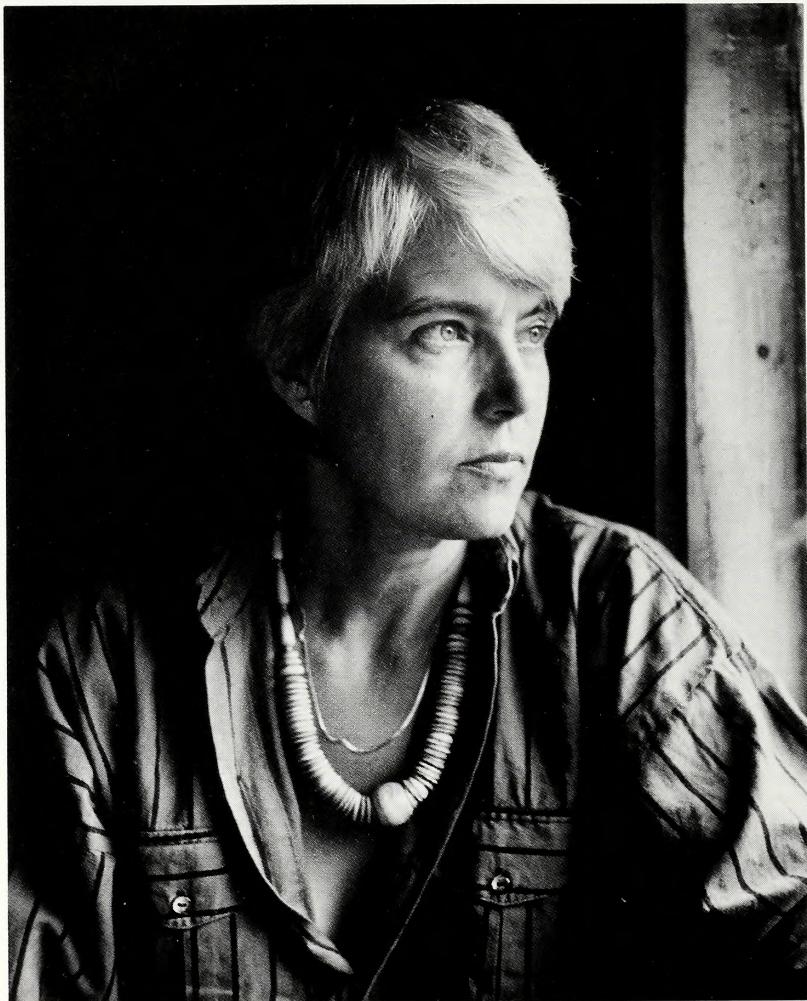
# **MARTHA M. DUNIGAN**



**Dark Boat From Red Head** 1989

wood, fabric, tar, steel, paint and rocks

40 x 40 x 136 inches



I spend each summer in Maine. Last year, the local boat builder made me a small flat-bottomed skiff. I rowed a lot, going across the Moosabec Reach to islands and places where I'd never been before. There was time to think, draw, explore and gather stuff I might use in my work. I felt a wonderful link between myself, my boat, the water and these other shores.

The interconnection of ideas, media and experience is core to my work.

These boat hulls are about mystery and discovery, myth and metaphor, journey and destination.

## **MARTHA M. DUNIGAN**

### **Born:**

1934

### **Resides:**

Winston-Salem, North Carolina

### **Education:**

M.F.A., University of North Carolina, Greensboro, 1974

Summer Sessions, Penland School of Crafts, Penland, North Carolina, 1970-72, 1966-67

Atelier 17, Paris, France, Winter 1957-58

B.A., Oberlin College, Oberlin, Ohio, 1956

### **Grants and Fellowships:**

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89

Emerging Artists' Fellowship, The Arts Council, Inc., Winston-Salem, North Carolina, 1988

Mellon Grant, North Carolina School of the Arts, Winston-Salem, 1984

### **Selected Exhibitions:**

**Tri-State Sculptors**, Exhibition and Conference, Winston-Salem, North Carolina, 1988, Asheville, North Carolina, 1987, Wilmington, North Carolina, 1986

**Ancient Evocations**, Green Hill Center for North Carolina Art, Greensboro, 1988

**Northern Telecom Sixth Annual Sculpture Exhibition**, Research Triangle Park, North Carolina; traveled to East Carolina University, Greenville, North Carolina, 1987

**Northern Telecom Fifth Annual Sculpture Exhibition**, Research Triangle Park, North Carolina, 1986

**Featuring Sculpture '86**, Sawtooth Center for Visual Design, Winston-Salem, North Carolina, 1986

**Paper Routes**, Invitational, Somerhill Gallery, Durham, North Carolina, 1986

**Paper Invitational**, Western Carolina University, Cullowhee, North Carolina, 1985

**After Her Own Image**, All Women's Juried Exhibition, Salem Fine Arts Center, Winston-Salem, North Carolina, 1985

Two-Person Show, Artworks Gallery, Winston-Salem, North Carolina, 1985

**Third Annual Henley Southeastern Spectrum**, Sawtooth Center for Visual Design, Winston-Salem, North Carolina, 1984

**Clay Matters 1984 Open Competition**, Spirit Square, Charlotte, North Carolina, 1984

**Martha Dunigan/Byron Temple Exhibition**, Anne Lord Gallery, Provincetown, Massachusetts, 1983

**Five Winston-Salem Printmakers**, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina 1983

**Paperworks**, Solo Exhibition, Anne Lord Gallery, Provincetown, Massachusetts, 1982, 1981

**Five Winston-Salem Printmakers**, Deacon Gallery, Wilmington, North Carolina, 1981

**Papermaking and Paper Using**, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1979

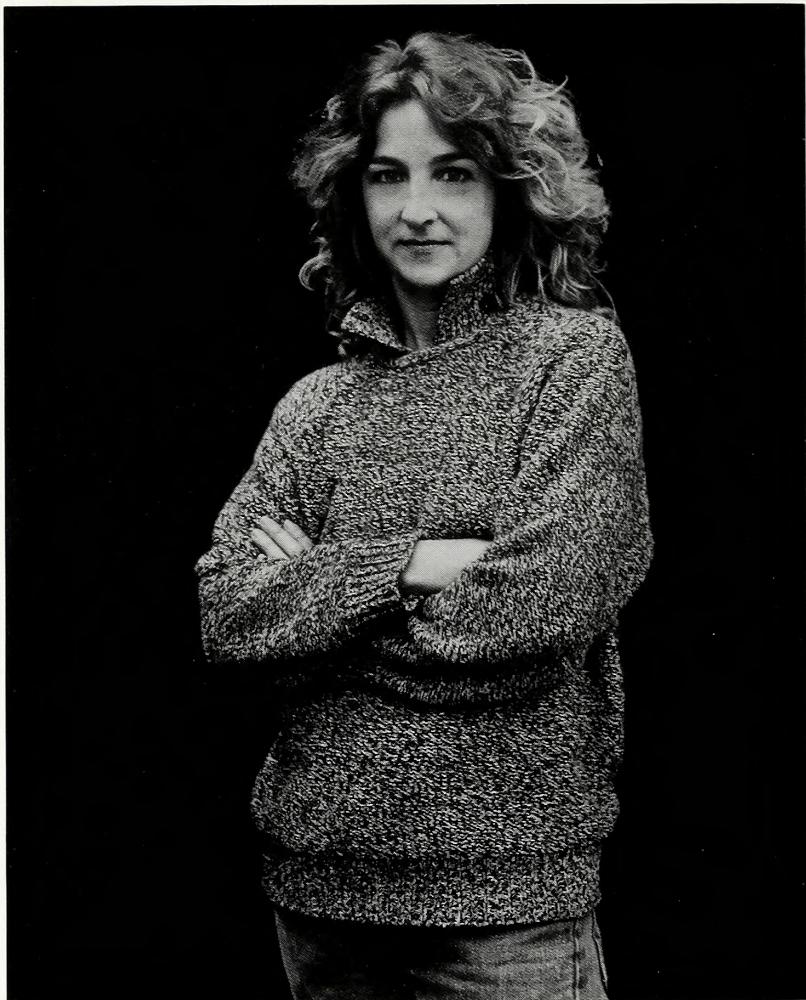
# **GINA GILMOUR**



**Human Error** 1986

oil on canvas

79 x 73 inches



Since 1985 I have been focusing on the figure in a southern landscape in a series called "Southern Mornings." The images are of loss and self-reclamation. From my studio on Sullivan's Island I could see a wedge of the ocean, the lighthouse and at almost anytime of the day the dark tops of nuclear submarines going in and out of the Charleston Harbour. The views from my window set the stage for my thoughts.

I look for images that become emblematic as the personal becomes the universal and the common denominators are disclosed. The paintings examine aspects of realization prerequisite to reconciliation, moments in the aftermath of tragedy. In "Southern Mornings," I am trying to find new beginnings; to acknowledge failure and to move onto new ground. I would like these paintings to raise moral questions.

I have chosen the South as my landscape because I grew up here, and because as a land, it becomes itself a metaphor for defeat and reconstruction. The Bible Belt, studded as it is with fundamentalist visions makes for a mythological mind-set which is prepared to encounter mystery. Stories told and retold return in bits and pieces to illuminate or shape our perception. I use this language which is the language of my culture; and I see images to reconcile the betrayal of this language. I think the experience of living in this society has the same effect as that which is called dysfunctional in a reduced context. The language breaks down; what is heard is not what is seen. In these paintings I try to untwist my experience by using a common language to address current circumstances of moral crisis and emotional crossroads.

# **GINA GILMOUR**

**Born:**

1948

**Resides:**

Charlotte, North Carolina

**Education:**

B.A., Sarah Lawrence College, Bronxville, New York, 1971

**Grants and Fellowships:**

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89

Virginia Center for the Creative Arts, Sweetbriar, 1987, 1980

Karolyi Memorial Foundation, Vence, France, 1982, 1981

MacDowell Colony Fellow, New Hampshire, Connecticut, 1979, 1976

Ossabaw Island Fellowship, Georgia, 1977

**Selected Solo Exhibitions:**

Gilliam and Peden Gallery, Raleigh, North Carolina, 1989

Brody's Gallery, Washington, D.C., 1988

Jerald Melberg Gallery, Charlotte, North Carolina, 1987

New Southern Paintings Gallery, Savannah, Georgia, 1987

Vanderwoude/Tananbaum Gallery, New York, 1986, 1984

Gibbes Art Gallery, Charleston, South Carolina, 1985

McKenna Gallery, Charlotte, North Carolina, 1983

North Carolina Arts Council, Charlotte, 1980

**Selected Group Exhibitions:**

Women from North Carolina, National Women's Museum, Washington, D.C., 1989

Women's Drawings, Traveling Exhibition, Hillwood Art Gallery, Long Island University, New York, 1989

Sandler/Hudson Gallery, Atlanta, Georgia, 1989

Civil Disobedience, New Southern Paintings Gallery, Savannah, Georgia, 1989

Spring Mills Annual Traveling Exhibition, Lancaster, South Carolina, 1988, 1985

Show of Hands, Brody's Gallery, Washington, D.C., 1987

The Private Eye, Art Awareness, Lexington, New York, 1987

1987 Annual Invitational, Columbia Museum, Columbia, South Carolina, 1987

Self-Portrait, Kenkeleba Gallery, New York, 1987

Born in North Carolina, Jerald Melberg Gallery, Charlotte, North Carolina, 1986

The March Hare Show, Lasser Gallery, New York, 1986

Fetishes, Figures, Fantasies, Kenkeleba Gallery, New York, 1986

The Doll Show, Hillwood Art Gallery, Long Island University, New York, 1986

North Carolina Artists, Fayetteville Museum of Art, Fayetteville, North Carolina, 1986

Otherland, Ronald Feldman Gallery, New York, 1985

Messengers: Three New York Artists, University of Virginia, Charlottesville, 1985

Notions of Contemporary Surrealism, Vanderwoude/Tananbaum Gallery, New York, 1985

Drawings, Knight Gallery, Charlotte, North Carolina, 1985

Contemporary Art Acquisitions, The Equitable Life Assurance Society of the United States, New York, 1984

Situations, Jamaica Arts Center, New York, 1984

Art on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, 1984

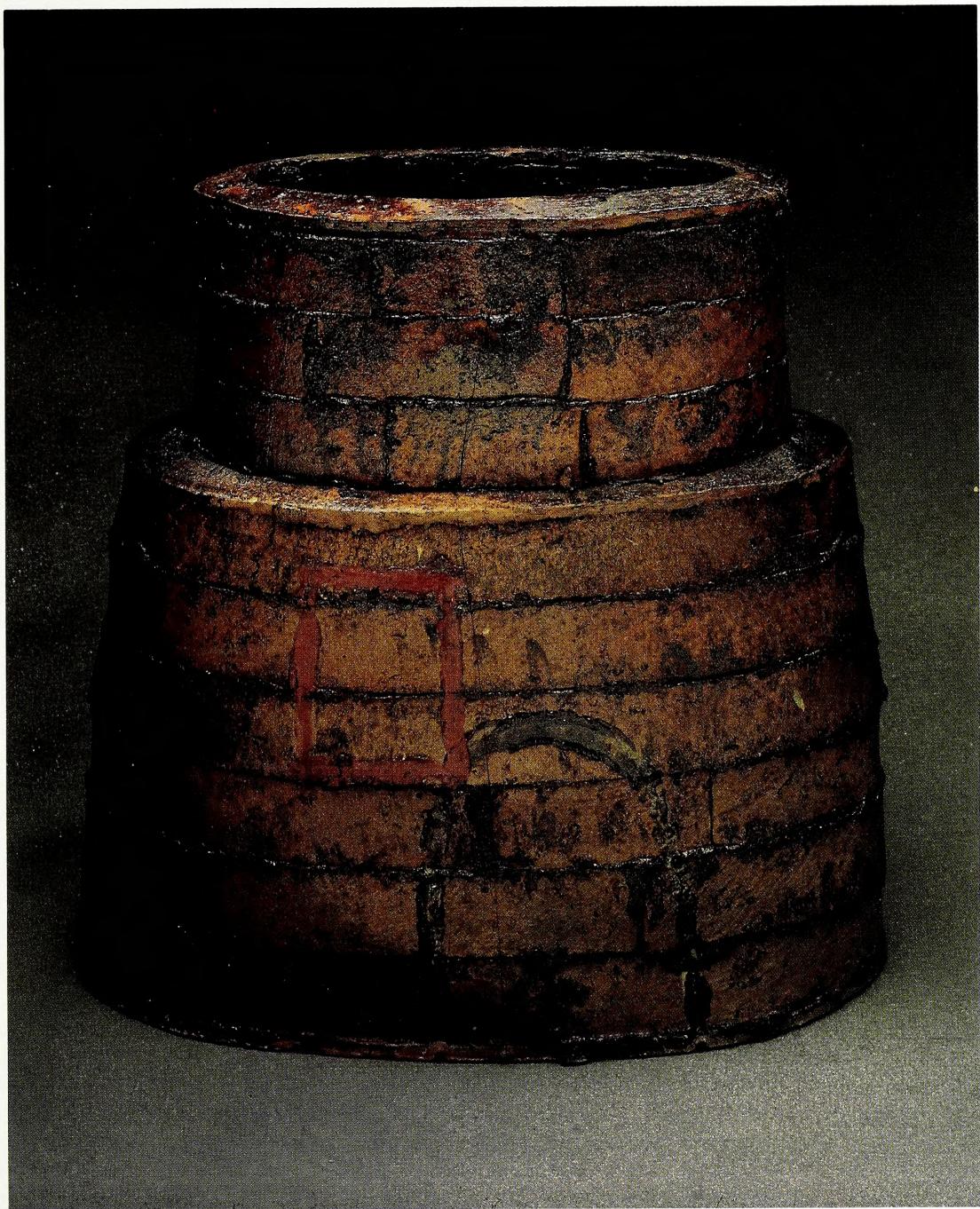
Artist's Toys, Vanderwoude/Tananbaum Gallery, New York, 1984

Opening Exhibition, P.P.O.W., New York, 1983

Nocturne, Siegel Contemporary Art, New York, 1983

Review, Preview, Vanderwoude/Tananbaum Gallery, New York, 1983

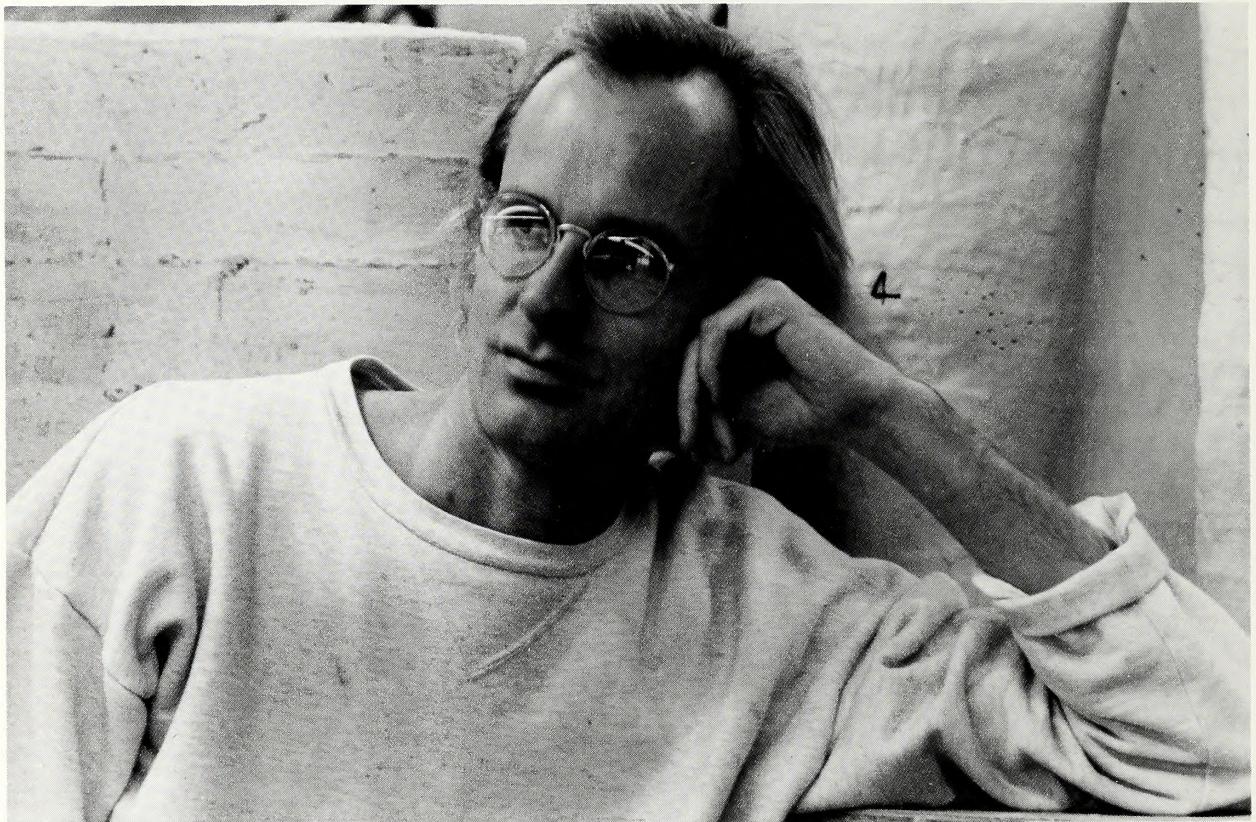
# **TED SAUPE**



**Jackson Tower** 1988

ceramic

16 x 17 x 10 inches



I say it twice, three or four times more, and still we hear the humming stone silence.

Where has all the heat gone after it passed through our hands into our arms? Did it hit the heart? Are we saying too much and not saying anything at all? Did the power from our fire harden the brick, as well as melt the steel? Are we always losing something in the translation? Did we say it better the first time when we didn't even speak, (when we saw it blink across the sleepless black sky)? In our dream we climbed into and up through the black stone tower so we could get a better view—and we saw more towers years and miles apart. We had no idea what they meant, until we climbed again, up inside and deciphered their meaning from within. Could we remember it all well enough to retell it in the morning, in the right language, using only a few words? Could we describe the things we saw, not knowing exactly what they were?

These double-walled towers are containers and vehicles for ideas about spiritual and psychological mysteries that we all work at solving.

## **TED SAUPE**

### **Born:**

1950

### **Resides:**

Knoxville, Tennessee

### **Education:**

M.F.A., University of Wisconsin, Madison, 1979

B.F.A., California College of Arts and Crafts, Oakland, 1972

### **Grants and Fellowships:**

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89

Artist-in-Residence, Appalachian Center for Crafts, Smithville, Tennessee, 1981

Ford Foundation Grant, Athens, Georgia, 1980

Wisconsin Arts Council Grant, Madison, 1979

### **Awards:**

Juror's Award, Ceramics Southeast, Athens, Georgia, 1983

Purchase Award, Tennessee State Museum, Nashville, 1982

### **Selected Solo Exhibitions:**

Sublett Gallery, Knoxville, Tennessee, 1989

Clay, Doris Ulman Gallery, Berea College, Berea, Kentucky, 1982

Virginia Intermont College, Bristol, 1982

Recent Ceramics, Heath Gallery, Atlanta, Georgia, 1981

Painted Pots, Heath Gallery, Atlanta, Georgia, 1980

### **Selected Group Exhibitions:**

Spotlight '88 Southeast/Southwest Crafts, Tuscaloosa, Alabama, 1988

Texas and Tennessee, Crescent Gallery, Dallas, Texas, 1987

The Figure, Fay Gold Gallery, Atlanta, Georgia, 1986

Trisect, Three-Person Exhibition, Dulin Gallery of Art, Knoxville, Tennessee, 1985

Clay National, Erie Art Museum, Erie, Pennsylvania, 1984

Ceramics Southeast, University of Georgia, Athens, 1983

The Early Eighties, Tennessee State Museum, Nashville, 1982

Biennial Exhibition of Piedmont Crafts, Mint Museum of Art, Charlotte, North Carolina, 1981

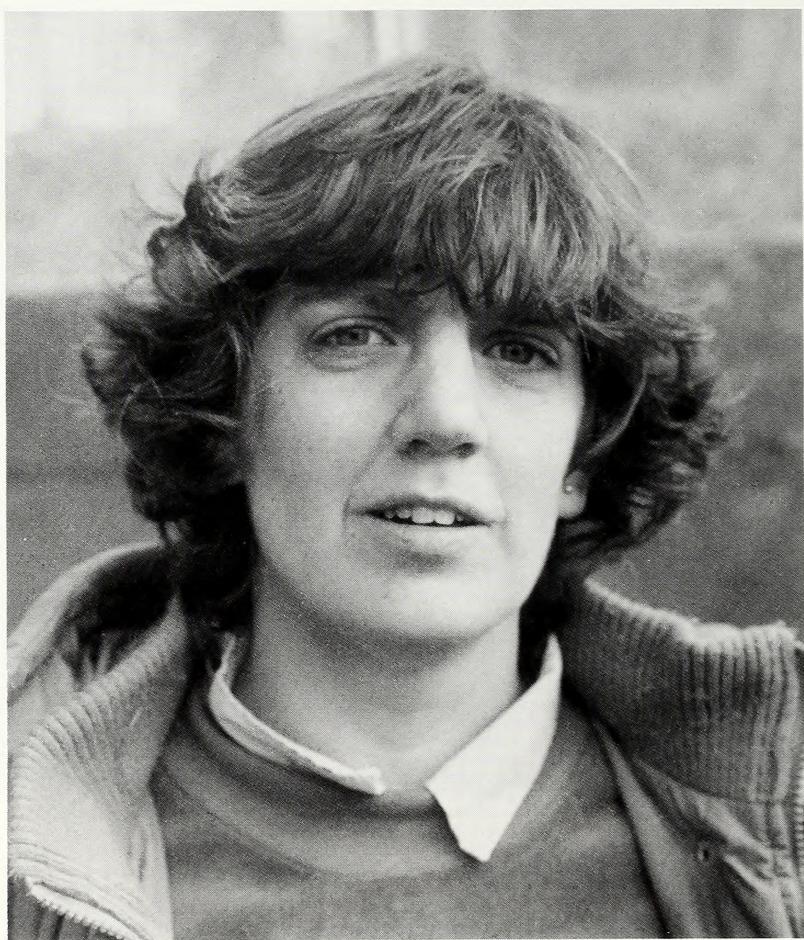
# BETH SUTHERLAND



**Underground** 1988

oil on linen

32 x 36 inches



I can only begin painting after the composition is worked out. I hate having an extra unwanted inch in any painting. To arrive at this decisive state takes a lot of thinking, drawing, collage-making, but mostly observation. My ideas are all from life. When I'm not actually painting, I try always to be alert, ready to be surprised, so that a familiar scene can yield new images or solve the problem of a painting in progress. Painting is a way of re-experiencing the excitement of seeing something. It takes me a month or more to complete a painting, but rather than feeling frustrated by my slow pace, I enjoy meditating on the circumstances that brought such odd things together. For me a slow, layered, contradictory painting is more alive.

## **BETH SUTHERLAND**

**Born:**  
1954

**Resides:**  
New Rochelle, New York

**Education:**  
M.F.A., Tyler School of Art, Temple University, Rome, Italy and Philadelphia, Pennsylvania, 1981  
B.F.A., Boston University, Boston, Massachusetts, 1979  
Rhode Island School of Design, Providence, 1973-74

**Grants and Fellowships:**  
SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89  
Emerging Artists' Fellowship, The Arts Council, Inc., Winston-Salem, North Carolina, 1988  
Temple University Graduate School Fellowship, Philadelphia, Pennsylvania, 1979-81

**Awards:**  
Merit Award, Annual Competition for North Carolina Artists, Fayetteville Museum of Art, Fayetteville, North Carolina, 1985  
Special Merit Award, The Friends of the Arts First Regional Juried Exhibition, Spartanburg, South Carolina, 1983

**Selected Solo Exhibitions:**  
Hanes Art Gallery, University of North Carolina, Chapel Hill, 1988  
Artworks Gallery, Winston-Salem, North Carolina, 1988, 1987, 1985  
Salem College, Winston-Salem, North Carolina, 1983  
Theater Galleries, High Point Arts Council, High Point, North Carolina, 1982

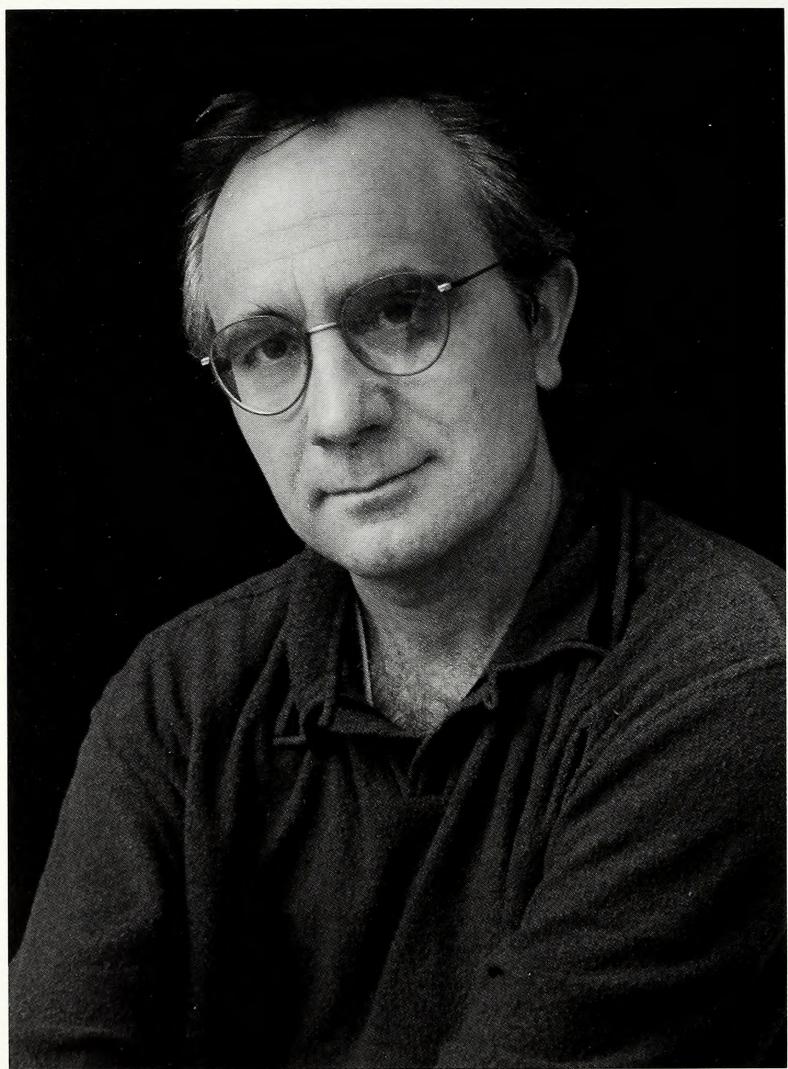
**Selected Group Exhibitions:**  
Summer Show, van Straaten Gallery, Chicago, Illinois, 1988  
Gallery Artists, van Straaten Gallery, Chicago, Illinois, 1987  
44th North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh, 1987  
Landscapes, van Straaten Gallery, Chicago, Illinois, 1986  
The Friends of the Arts Second Regional Juried Exhibition, Spartanburg, South Carolina, 1985  
Faculty Show, Wake Forest University, Winston-Salem, North Carolina, 1985  
An Exhibition of Paintings, Converse College, Spartanburg, South Carolina, 1985  
Aspects of Contemporary American Realism, Jerald Melberg Gallery, Charlotte, North Carolina, 1984  
Architecture by Artists, Green Hill Center for North Carolina Art, Greensboro, 1984  
Sixth North Carolina Artists Invitational, The Waterworks Visual Arts Center, Salisbury, North Carolina, 1983

# XAVIER TOUBES



work from **Descriptions Without a Place** 1988

ceramic  
variable sizes



# XAVIER TOUBES

## Born:

1947

## Resides:

Chapel Hill, North Carolina

## Education:

M.F.A., New York State College of Ceramics, Alfred University, Alfred, 1983  
Goldsmiths College, University of London, England, 1977

## Grants and Fellowships:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89

National Endowment for the Arts, Washington, D.C., 1986

North Carolina Artists Fellowship, North Carolina Arts Council, Raleigh, 1986

Ministry of Culture, Spain, 1983

## Awards:

Art-in-State Buildings, University of North Carolina Center for Public Television Commission, Chapel Hill, 1987

Two Honorable Mentions, The First International Ceramic Contest '86, Mino, Japan, 1986

Clay USA, Radford University, Radford, Virginia, 1986

Foundation Fund Award, University of North Carolina, Chapel Hill, 1986

## Selected Solo Exhibitions:

New York State College of Ceramics, Alfred University, Alfred, 1989

Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988

Ceramics and Paintings, Palacio de Exposiciones, A Coruna, Spain, 1985

Durham Arts Council, Durham, North Carolina, 1984

Galeria Sargadelos, Madrid, Spain, 1982, 1980, 1979

Galeria Sargadelos, Santiago de Compostela, Spain, 1979

## Selected Group Exhibitions:

**Presente de la Ceramica Espanola**, traveled to: Gulbenkian Museum, Lisbon, Portugal; The Keramion de Frechen, Germany; Spanish Academy in Rome; Museum of Contemporary Art of Kyoto, Japan; Everson Museum, Syracuse, New York; Museum of Fine Arts, Budapest, Hungary; Demarco Gallery, Edinburgh, Scotland, 1989

**The Coastal Exchange Show**, The Arts Council of Richmond, Virginia, traveled to: The Athenaeum, Alexandria, Virginia, 1988

**East-West Contemporary Ceramics**, The Korean Culture and Arts Foundation, Seoul, Korea, 1988

**Big Clay**, Ceramic Sculpture in North Carolina, North Carolina Museum of Art, Raleigh, traveled to: St. John's Museum of Art, Wilmington, North Carolina, 1988

**1988 Tampa Triennial**, Tampa Museum of Art, Tampa, Florida, 1988

**33rd Annual Juried Art Show**, the Durham Art Guild, Durham, North Carolina, 1987

**II World Triennial Exhibition of Small Ceramics**, Zagreb, Yugoslavia, 1987

**44th North Carolina Artists Exhibition**, North Carolina Museum of Art, Raleigh, 1987

**VIII Bienal del la Escultura Iberica Contemporanea**, Zamora, Spain, 1986

**Dimensions '86**, National 3-Dimensional Art Show, Lenexa, Kansas, 1986

**Panorama de la Ceramica Espanola**, Museo Espanol de Arte Contemporaneo, Madrid, Spain, traveled to:  
Ayuntamiento de Valencia, Valencia, Spain, 1986

**2nd Juried Exhibition of North Carolina Crafts**, North Carolina Museum of History, Raleigh, 1986

**International Academy of Ceramics**, Proposed Members, Centro Cultural de la Caja de Ahorros de Valencia, Valencia, Spain, 1986

**Celtic Vision**, traveled to: Centro Conde Duque, Madrid, Spain; Palacio de Exposiciones, A Coruna, Spain; Espace Culture/Graslin, Nantes, France; The Crawford Municipal Art Gallery, Cork, Ireland; Glasgow Art Center, Glasgow, Scotland; The Oriel Mostyn Art Gallery, Llandudno, Wales; The Chapter Arts Center, Cardiff, Wales; The Bede Gallery, Jarrow, England; The Newlyn Orion Art Gallery, Penzance, England

**The Fifth Biennial Paper and Clay National**, Memphis State University, Memphis, Tennessee, 1985

**9th Annual Small Works**, Washington Square East Galleries, New York University, 1985

**Preliminar-I Bienal Nacional de las Artes Plasticas**, traveled to: Museo Provincial de Zaragoza; Caja de Ahorros de Sevilla; Instituto Maside, La Coruna; Museo Municipal del Bellas Artes, Santander; Palau Meca, Barcelona, Spain, 1983

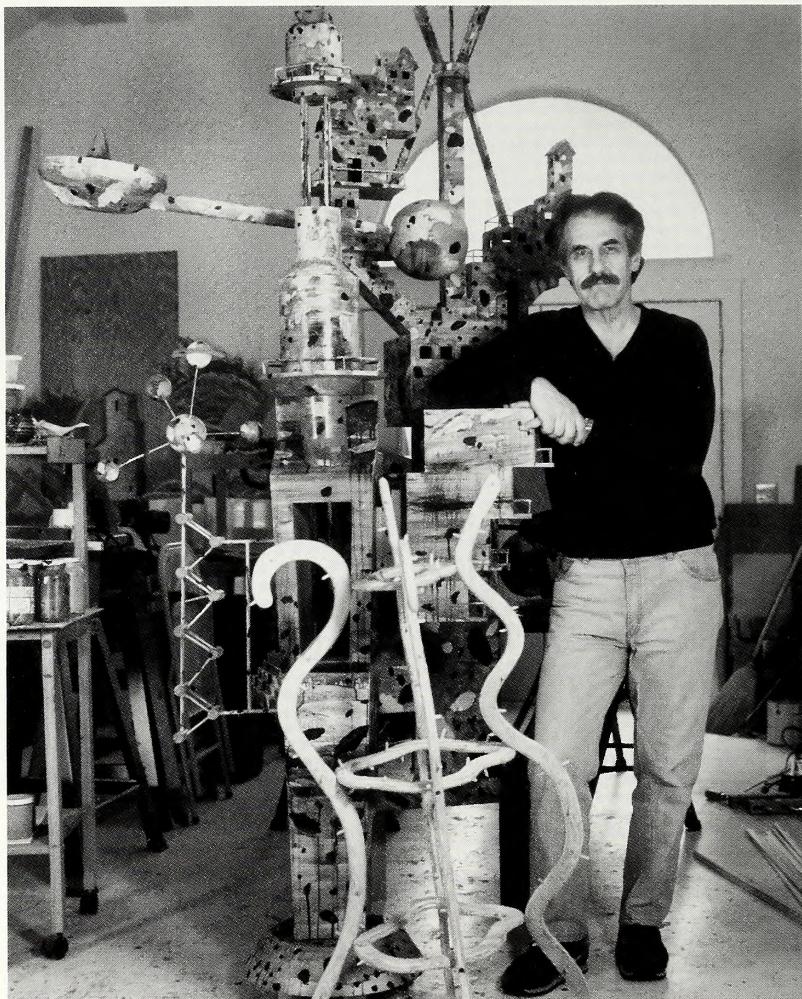
# **ROBERT WARRENS**



**Heavenly Gate I** 1988

acrylic on canvas

72 x 96 inches



I live in New Orleans very close to Lake Pontchartrain and jog at the end of the day along the levy. It is a very special time since the beauty of the land, lake and sky is so spectacular. Observed between clusters of pine trees, it is not uncommon to see fifty sailboats moving through the water. A fountain, gorgeous sunsets and a long view of downtown New Orleans, framed between lush vegetation, has made my run a truly uplifting experience.

It is ironic that the pollution of the lake and skies is made almost invisible by the overwhelming beauty of the landscape at large; that the unhealthy chemistry of our skies has made our sunsets so lush in color.

It is that contradiction in our lives that has made our "paradise" so insidious. How can we truly understand the nature of our evil when it is bathed in so much beauty.

## **ROBERT WARRENS**

**Born:**  
1933

**Resides:**  
New Orleans, Louisiana

**Education:**  
M.F.A., University of Iowa, Iowa City, 1959  
B.S., University of Wisconsin, Milwaukee, 1955

**Grants and Fellowships:**  
SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1988-89  
National Endowment for the Arts, Washington, D.C., 1986, 1979

**Selected Exhibitions:**  
**41st Biennial Exhibition of Contemporary American Painting**, Corcoran Gallery of Art, Washington, D.C., 1989  
**Spectrum: New Developments in 3-D**, Frumkin/Adams Gallery, New York, 1988  
**Looking South: A Different Dixie**, Birmingham Museum of Art, Birmingham, Alabama, 1988  
New Visions Gallery, Ithaca, New York, 1988  
Pyramid Art Gallery, Rochester, New York, 1988  
**Fantasy and Mischief**, Galerie Simonne Stern, New Orleans, Louisiana, 1987  
**The Landscape**, Allan Frumkin Gallery, New York, 1987  
**The Monotype**, Galerie Simonne Stern, New Orleans, Louisiana, 1987  
**Southern Comfort/Discomfort**, Mint Museum of Art, Charlotte, North Carolina, 1986  
**Masters of Mischief: Irreverent Spirit in Current Painting**, Allan Frumkin Gallery, New York, 1985  
**Southern Exposure**, Alternative Museum, New York, 1985  
**Cut-Out/Outline/Silhouette**, Allan Frumkin Gallery, New York, 1985  
**Artist's Choice**, Marisa Del Re, New York, 1983  
**The Contemporary Self-Portrait**, Allan Frumkin Gallery, New York, 1983  
**The Figure in American Art**, Art Museum of South Texas, Corpus Christi, 1982  
**The Figure: A Celebration**, University of North Dakota Art Galleries, Grand Forks, 1982  
**The Human Figure**, Contemporary Arts Center, New Orleans, Louisiana, 1982  
Visions, Contemporary Arts Center, New Orleans, Louisiana, 1981  
**Major Works**, Contemporary Arts Center, New Orleans, Louisiana, 1980  
**Uncommon Visions**, Invitational, Memorial Art Gallery of the University of Rochester, Rochester, New York, 1979  
Invitational, Oklahoma Arts Center, Oklahoma City, 1979

# EXHIBITION CHECKLIST

All works are courtesy of the artist. Dimensions are given in order of height, width, depth.

## Jane Anthony-Buckman

1. **Sfearland** 1987  
oil on canvas  
 $48 \times 60$  inches
- \*2. **Damascus Vase** 1987  
oil on canvas  
 $54 \times 72$  inches
3. **The Underworld (Seven Doors)** 1988  
oil on canvas  
 $48 \times 96$  inches
4. **The Witness** 1988  
oil and egg tempera on canvas and wood  
 $48 \times 83$  inches

## Martha M. Dunigan

5. **An Early Journey** 1988  
wood, string, stones, fabric and nails  
 $9 \times 17\frac{1}{2} \times 17\frac{1}{2}$  inches
6. **Wrackline** 1988  
clay, bone, string and stone  
 $8\frac{1}{2} \times 16 \times 16$  inches
7. **Boat From Wood End** 1988  
clay, bone, string and stone  
 $12 \times 22 \times 22$  inches
8. **Dark Tide** 1988  
clay, string, wood, fabric, rope, nails and tar  
 $52 \times 30 \times 30$  inches
9. **Long Boat** 1989  
clay, bone and stones  
 $9 \times 24 \times 18$  inches
10. **Channel Marker** 1989  
clay, bone, string and wood  
 $10 \times 18 \times 16$  inches
11. **Early Morning Shadows** 1989  
clay, bone, string and wood  
 $16 \times 8\frac{1}{2} \times 20$  inches
- \*12. **Dark Boat From Red Head** 1989  
wood, fabric, tar, steel, paint and rocks  
 $40 \times 40 \times 136$  inches
13. **Drift** 1989  
wood, fabric, tar, steel, rocks, rope and paint  
 $38 \times 27 \times 138$  inches
14. **Mackerel Sky** 1989  
wood, fabric, steel, paint, rope and tar  
 $30 \times 28 \times 120$  inches

## Gina Gilmour

15. **Missing Sheep** 1986  
oil on canvas  
 $56 \times 47$  inches
- \*16. **Human Error** 1986  
oil on canvas  
 $79 \times 73$  inches
17. **Clean Sheets** 1986  
oil on canvas  
 $79 \times 73$  inches
18. **New Grass** 1986  
oil on canvas  
 $79 \times 73$  inches

## Ted Saupe

19. **Triple Track** 1987  
ceramic  
 $9 \times 26 \times 15$  inches
20. **Sim's Tower** 1987  
ceramic  
 $25 \times 17 \times 9$  inches
21. **Keri's Tower** 1987  
ceramic  
 $18 \times 20 \times 9$  inches
22. **Terra Tower** 1987  
ceramic  
 $23 \times 16 \times 9$  inches
- \*23. **Jackson Tower** 1988  
ceramic  
 $16 \times 17 \times 10$  inches
24. **Acid Tanks 3 Times More** 1988  
ceramic  
 $5 \times 14 \times 15$  inches

### Beth Sutherland

- 25. **Loehman's** 1988  
oil on linen  
 $32 \times 48$  inches
- 26. **Dressing Room, Green Sweater** 1988  
oil on linen  
 $42 \times 24$  inches
- 27. **Shopping Complex** 1988  
oil on linen  
 $32 \times 42$  inches
- \*28. **Underground** 1988  
oil on linen  
 $32 \times 36$  inches
- 29. **Church Annex** 1988  
oil on linen  
 $28 \times 32$  inches
- 30. **Holiday Razor Wire** 1989  
oil on linen  
 $32 \times 36$  inches

### Robert Warrens

- 32. **Heavenly Vapor** 1988  
acrylic on wood  
 $77 \times 46 \times 22$  inches
- 33. **Paradise: Two Stories** 1988  
acrylic on wood  
 $89 \times 25 \times 34$  inches
- 34. **Looking for Paradise** 1988  
acrylic on wood  
 $75 \times 36 \times 35$  inches
- 35. **Cosmic Ear** 1988  
acrylic on wood  
 $98 \times 34 \times 37$  inches
- \*36. **Heavenly Gate I** 1988  
acrylic on canvas  
 $72 \times 96$  inches
- 37. **Heavenly Gate II** 1988  
acrylic on canvas  
 $72 \times 96$  inches

### Xavier Toubes

- \*31. **Descriptions Without a Place** 1987-89  
ceramic  
installation (variable sizes)

\*Works reproduced in catalogue.



Gilmour, Gina M <small>(first, middle initial)</small>		GRANT APPLICATION		
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